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κεῖται seems worth a note in the appendix. β 20, AH., while admitting the difficulty of so doing (*Anhang*), construe *πύμαρον* with *τόν*; this is not noted in the appendix. 100, a note on *τανηλεγέος* desirable. γ 315, is the prohibitory character of the *μή* clause beyond a doubt? δ 195, add reference to ο 50. 489, a note on *ἀδείκει* desirable. In the useful bibliography which Professor Perrin has appended to his book the *latest* edition of Merry's *Odyssey* (1887), and that of Keep's *Autenrieth* (1888) should be noted. I have observed but one misprint, β 396 (note), for *πλάζει* read *πλάζε*.

The exegetical notes are printed on the same page with the text, according to the plan which the supervising editors have most wisely adopted, and the work of printer and publisher is of the same very admirable character which is to be seen in the other books of Messrs. Ginn & Co.'s College Series. Such excellent exegetical editions of Homer as these which have been begun by Professor Seymour and Professor Perrin have never before been put into the hands of younger students either in this country or, so far as I know, in England. If only we had larger portions of Homer so edited, it can hardly be doubted that they would be in great demand. As it is, teachers even of beginners want for their classes more than three books of the *Iliad* or four of the *Odyssey*.

J. R. WHEELER.

Elene; Judith; Athelstan, or the Fight at Brunanburh; and Byrhtnoth, or the Fight at Maldon: Anglo-Saxon poems. Translated by JAMES M. GARNETT, M. A., LL. D. Boston, Ginn & Co., 1889.

Much of what one might venture to say on the subject of how Anglo-Saxon poetry should be translated would, in all probability, soon become mere anachronism. There has been enough of that sort of criticism to establish this probability, if not indeed to raise it into the domain of demonstrated proof. Before we are prepared to make exact estimates of a translation, we must have the key to a thorough sympathy with the original, and such appreciation is born of accurate knowledge. Obviously then, while in the very midst of an inductive study of the art-form of the Anglo-Saxon poets, while the sifting and the resifting of collected facts is carrying us along by the gradual steps of theory to theory, it would be an act of rash precipitancy to declare the induction closed, and to fix a corresponding standard of judicial criticism. The belief that we are rapidly approaching a knowledge of the mechanical structure of Anglo-Saxon verse is surely well founded, but it is even yet perilous to predict the end. And when that end has been reached, a new discipline will doubtless be required to lead us to a quick and responsive perception of the more subtle, the more vital elements of the early poet's workmanship.

But, to be more concrete, of all recent translations of Anglo-Saxon verse, the method employed by Professor Garnett in his translation of the *Béowulf* is undoubtedly that which has become most familiar to the general student, while the judgment passed upon it by scholars is equally familiar to technical readers. In introducing to the public the present volume of translations, therefore, it is almost if not quite sufficient merely to say that Professor Garnett has adhered to his previous canon of literal line-for-line translation, with its disavowal of "ideal correctness of rhythm." It cannot be said that the translator

has made any marked progress in the handling of his irregular rhythm, but he is as conscientiously literal as ever, and as conservatively correct in sense as one could desire. There is, however, one feature in this method that has gained prominence, namely, the marking of the metrical stress of pronouns, of auxiliary verbs, and of subordinate connectives. But the marks of this sort thus intended to make the rhythm eloquent to the eye are in many cases quite superfluous, in others they are either capricious or positively misplaced. For example, a mechanical adherence to the order of words in the original has occasioned such lines as are represented by the following three occurring on page 9 :

“ There wás on [each] earl easily seen ”

“ There wás to be seen treasure-gem set ”

“ [Then] wás the blessed Helena mindful.”

Surely these stress marks are not superfluous, for no one would instinctively read in the manner required by them. But why require such distortion of the natural movement? If the additional unstressed syllable does not permit one to group these lines in a general way with such as :

“ Thén it was plain that victory gave,”

that is to say, if the first stress cannot in each case be put upon the first syllable, it is easy enough to change them to an exact agreement, thus :

There on [each] earl was easily seen

There to be seen was treasure-gem set

[Then] was mindful the blessèd Helena.

The last line might also be put into this form :

[Then] the blessèd Helena was mindful,

this would retain the contiguity of “ mindful ” and “ bold.” To cite one more example, it will be agreed that it is not difficult to decide between :

“ Then wás of the proud ones the force in joy ”

and Then of the proud ones the force was in joy

(or, Of the proud ones then the force was in joy).

In reading Professor Garnett's lines the feeling grows upon one that he could have increased the smoothness of his version without departing from the essentials of his doctrine of line-for-line literalness, by this simplest sort of revision. The slightest change in the order of words, instead of destroying the ruggedness, as it is called, of the original, would often lead to a closer reproduction with the additional gain of smoothness—that quality which the translator has been too ready to sacrifice. Thus, for example, in translating *Elene*, lines 51 f. :

cyning þræte fôr,
herge, tō hilde

it is desirable, according to Professor Garnett's theory, to retain the effect of the apposition of *herge* to *præate*, which, to say the least, is as effectively accomplished by giving prominent stress to each :

the king marched with host
with army to battle,

as by the less easy movement, which also violates the simple law of the relative stress of the grammatical categories :

" the king with host marched
with army to battle."

Whatever may be thought of Anglo-Saxon poetry, it cannot be pronounced obscure. Its reiteration of substantive notions under metrical stress, its variation of epithet, the force and directness of its emphasis, and the absence of subjectivity, are prominent characteristics, and these are incompatible with obscurity. Professor Garnett has not done his utmost to keep his versions equally free from this quality ; on the contrary, he is willing to admit (see his *Béowulf*) " much inversion and occasional obscurity " for the sake of maintaining his canon inviolate. That the sense of the translation can at times be most quickly determined by turning to the original is, therefore, an admitted defect which we are called upon to tolerate for a reason which has apparently more weight with the translator than it can possibly have with his readers. This emboldens one to suggest a modification of the line-for-line version into a period-for-period version. A gain in effectiveness of movement and in lucidity of style would, it is believed, be thus put within easy reach.

This new volume is in every way worthy to be placed by the side of Professor Garnett's widely-known version of the *Béowulf*.

JAMES W. BRIGHT.